

### ACMR Online

#### Discussion Group

ACMR's online discussion group is hosted by the University of Hawai'i. To send messages to the list, please use the address [acmr-l@lists.hawaii.edu](mailto:acmr-l@lists.hawaii.edu). If you have any questions about the list, write to Ted Kwok at [tedk@hawaii.edu](mailto:tedk@hawaii.edu).

#### Inside this issue:

Announcements	2
People and Places	2-3
Recent Publications	4
Book Review	4-6
Remembering Fredric Lleberman	7
Field Report	8-10
ICTM Conference Report	11-12
Events Calendar	13

Volume 19, number 2

November 2013

### MESSAGE FROM THE PRESIDENT



**Lei Ouyang Bryant**

Greetings to the ACMR community! We have yet another issue of the ACMR Newsletter prepared by our hard working officers to share the news and reports from ACMR members. I

encourage all of our members to regularly submit updates on your research and scholarship as well as reports on relevant events. Please continue to let our Newsletter Editors know of any items you would like to see appear in our newsletter.

I welcome everyone to attend our 2013 ACMR meeting in Indianapolis, Indiana. The meeting will be held from 8-10PM on Thursday, November 14<sup>th</sup> at the Indianapolis Marriott Downtown (Santa Fe room on the 2<sup>nd</sup> floor). The meeting will include two research presentations followed by our annual business meeting. Winners of the 2013 Rulan Chao Pian Prize and the 2013 Barbara Barnard Smith Student Paper Prize will be announced at the meeting. Full reports of the meeting will be available through the spring 2014 newsletter and/or ACMR website for those of you who are unable to attend.

We look forward to seeing you in Indianapolis!

### ACMR 2013

The 2013 annual ACMR meeting will be held in conjunction with the 58<sup>th</sup> Meeting of the Society for Ethnomusicology, November 14-17 in Indianapolis, IN. For more information, please visit the ACMR and SEM websites.

<http://acmr.info>  
<http://www.indiana.edu/~semhome/2013/welcome.shtml>

### Membership Reminder

The "dues year" for ACMR starts with the annual meeting and ends with the next year's meeting. Voting privileges, submission for the two annual prizes, and certain forms of newsletter announcements require membership.

The fee is \$10 for students and \$15 for professionals. There will be a convenient table set up as you enter the ACMR

meeting in Indianapolis for the payment of your dues. If you are not attending the meeting, please send your dues to:

Alan Kagan, ACMR treasurer  
([kagan001@umn.edu](mailto:kagan001@umn.edu))  
1376 Christensen Ave.  
West St. Paul, MN 55118

Thank you for your membership!

## Announcements

### Papers to be Presented at ACMR 2013

**Tsun-Hui Hung**, Adjunct Professor of Ethnomusicology at College-Conservatory of Music, University of Cincinnati will present a paper titled "Buddhism and the Transformation of Court Music in Tang Dynasty China."

**Xifan Yang**, Visiting Professor at Indiana University and Department Chair at the College of Music at Nanjing University of the Arts, will present a paper titled "Sounding Religious Practice: Field Research on Instrumental Music in Tibetan Buddhist Monasteries."

## People and Places

### Hong-yu Gong

**Hong-yu Gong**, Senior Lecturer in the Department of Language Studies, Unitec-Institute of Technology, New Zealand, was invited to give a series of lectures at the Central Conservatory of Music and the China Conservatory of Music in April 2013. He spoke on the dissemination of Western music in early modern China and the role of

music in Sino-Western interaction. In June and July he was invited by Fujian Normal University and Sichuan Conservatory of Music and delivered two public lectures entitled "Chinese music as seen by European missionaries and travelers (1573-1911)" and "European Encounters with Chinese Music (1644-1928)" respectively.

### Alan R. Thrasher

**Alan R. Thrasher**, now retired from University of British Columbia, remains active in advising graduate students and teaching part time. His recent publications include *Instrumental Music of South China: Ethos, Theory and Practice* (Leiden: Brill, 2008), and *Yueqi 樂器 Chinese Musical Instruments in Performance* – co-authored with Dr. Gloria Wong and focused upon performance-based issues (Vancouver: BC Chinese Music Association, 2011). He is also coordinator and contribu-

tor for China entries in *The Grove Dictionary of Musical Instruments*, 2nd edition (New York: Oxford, in press for 2014). Alan is presently editing a new book entitled *Qupai: the Heart of Chinese Music*, which examines the relationship between traditional vocal and instrumental melodies, and the concept of *qupai* 曲牌 as a primary source for the development of Chinese instrumental music (for early 2014 publication).

### Sue M.C. Tuohy

**Sue M.C. Tuohy** (Indiana University) presented "Patterns in Representations of a Northwest China 'Minority' Song Form and Its Singers: Sounds, Images, and Discourses of Multiculturalism, Ethnicity, and Place" (on hua'er folksong) at the 42<sup>nd</sup> conference of the International Council for Traditional Music held in Shanghai in August 2013. In August, she traveled to Geermu in western Qinghai to participate in an international conference on Kunlun Culture, where she presented a paper titled "Cultural Tourism at the Intersections of Folklore and Heritage." And, in October, she attended the American Folklore Society conference, where she felt fortunate to be the discussant for a panel titled "Faces of Tradition: The Role of the Individual in Chinese Performing Arts." The panel was comprised of

the three outstanding papers: "Grasping Intangible Heritage: Folk Artists on Record in Inner Mongolia, China" by **Charlotte D'Evelyn** (University of Hawai'i at Manoa), "How to Become a Song King: The Role of Singing Contests in the Reification of Chinese Folksingers" by **Levi Gibbs** (Dartmouth College), and "Representative Works: Authoring Tradition in Chinese Dance" by **Emily Wilcox** (University of Michigan). At the AFS conference, she also presented "Histories of Promoting Culture, the Arts, and Heritage in China: A Local and Regional Case" (also focused on hua'er folksong) for a double panel on "The Interests of Intangible Cultural Heritage and Issues of Cultural Sustainability in China".

## People and Places, cont.

### Meredith Schweig

**Meredith Schweig** completed her Ph.D. at Harvard University last spring with a dissertation entitled, "The Song Readers: Rap Music and the Politics of Storytelling in Taiwan." She

is currently in her first of two years as a Mellon Postdoctoral Fellow in the Humanities at MIT, where she works in the Department of Music and Theater Arts.

### A Symposium on Traditional Music of China

**Willamette University, Salem, OR** hosted an eight-day event highlighting "Traditional music in the reconstruction of identity and healing/therapy of the modern mind-and-heart." From October 26 to November 3, the Hatfield Library hosted a public exhibition of bamboo musical instruments from Yunnan Province. A concert featuring performers from Portland's Wisdom Arts Academy entitled "Traditional Chinese Music: Sound of Harmony" took place November 1 from 7:00 to 8:30 PM in Rogers Hall. On November 2, the college held an invited seminar on "Traditional Music and Identity Reconstruction". Discussion centered on how traditional music constructs individual, group,

and ethnic identities in the modern world, as well as how traditional music plays a role in healing/therapy in the everyday practices of modern people. Organized by Juwen Zhang, the event featured presentations by Pamela Moro, Xijuan Zhou, Ron Loftus, Sean Williams, Eliot Grasso, John Doan, Beth Szczepanski, Jiyu Yang, Wang Geng, Bi Hai, and Yang Li. The seminar was sponsored by the Center for Asian Studies and the Lilly Project at Willamette University, and received support from the Hatfield Library, Willamette University's Department of Japanese and Chinese Studies, and the American Folklore Society.

### Resident Training Program in Jingju at the University of Hawai'i at Manoa

**The University of Hawai'i at Mānoa** Department of Theatre and Dance, Music Department, and Center for Chinese Studies are conducting a seven-month resident training program in Jingju performance, August 2013 to March 2014, hosting three artist-teachers from the Jiangsu Province Jingju Company: Mr. 陆根章 LU Genzhang (male roles), Ms. 张玲 ZHANG Ling (female roles), and Mr. 张希贵

ZHANG Xigui (instrumental music). Training will culminate in the English-language premiere of Master 梅兰芳 Mei Lanfang's classic 《穆桂英挂帅》 *Mu Guiying Gua Shuai*, under the English title *Lady Mu and the Yang Family Generals*, presented in February and March, 2014, at UHM's I. M. Pei-designed Kennedy Theatre. Frederick M. Lau is musical director, and Elizabeth Wichmann-Walczak is translating, directing, and producing.

### Cantonese Opera at the University of Hawai'i at Manoa

The performance of "An Enchanted Evening of Cantonese Opera" at the Mae Zenke Orvis Auditorium on August 25, 2013. The performance was an important milestone in this genre's 140-year history in Hawai'i. Presented by the Wo Lok Music Club, it both celebrated the 42<sup>nd</sup> anniversary of the club's founding and conveyed its appreciation to the Hawai'i State Foundation on Culture and the Arts for its reception of a Traditional Folk Arts Apprenticeship award. Following a lion dance by the Young Dak Dragon & Lion Dance Association, the repertoire presented included selections of Cantonese instrumental music, and vocal duets from major Cantonese operas, some presented in concert style and two acted in full costume and stage sets.

The performance held special significance in that it was the first presented for the public at large in 15 years. The performance was held on the campus of the University of Hawai'i at Manoa rather than in the heart of Honolulu's Chinatown where it continues to be practiced and performed by residents of Chinese ancestry with comparatively little interest, support – or appreciation of it as a performance art – from residents of other ancestries. Furthermore, the 20-page printed program is of archival value with excellent program notes in both English and Chinese characters, biographies and photos of members of the cast and instrumental ensembles, descriptions of the traditional instruments, and a 3200-word essay by Fred Lau with a brief introduction to Cantonese opera's 13<sup>th</sup>-century origin in China, its 150-year presence in the U.S.A., its history in Hawai'i, aspects of its performance today, and a guide for the uninitiated audience.

## Recent Publications

**Hong-yu Gong**, "To Sing for the Nation: Japan, School Song, and the Forging of a New National Citenry in late Qing China, 1895-1911," *New Zealand Journal of Asian Studies* 13.2 (2011): 36-52.

### In Chinese

**H. Gong and Y. Wen**, "Louis Laloy and His *La Musique Chinoise*," *Journal of the Central Conservatory of Music* 3 (2013): 46-57.

**H. Gong**, "Marquis Tseng and the Earliest Chinese National Anthems: Hoa Tchou Ko, and Poo Teën Loh, or The World's Delight," *Musicology in China* 1 (2013): 97-104.

**H. Gong**, "Misreading, Omission and Exaggeration in Studies of Sino-Western Musical Interaction: The Case of *Molihua*," *Music Research* 1 (2013): 85-96.

**H. Gong**, "Missionaries and Chinese Gongche Notation," *Explorations in Music* 1 (2013): 31-40.

**H. Gong**, "Protestant Missionaries and Chinese Music: The Case of George T. Lay," *Chinese Music* 1 (2013): 31-40.

**H. Gong**, "The Unlikely Cultural Ambassadors: Chinese Goldminers and Making Music on the Otago Goldfields," *Journal of the Xinghai Conservatory of Music* 4 (2013): 17-26.

## Book Review

Dai Jiafang 戴嘉枋. *Zouxiang huimie: Yangbanxi zhujiang Yu Huiyong chenfulu 走向毁灭——样板戏主将于会泳沉浮录* (*The Rise and Fall of Yu Huiyong, Master of the Maoist Model Theatre*). Hong Kong: Shidai guoji chubai youxian gongsi, 2008. 509 pages. Historical photographs.

Cultural Revolution, model operas, and Yu Huiyong are unavoidable topics in any discussion of 20<sup>th</sup> century Chinese music history and culture. Yu Huiyong, the composer-performer-scholar-theorist-official is an enigmatic character. What are the relative merits and detriments of his contributions to the development of traditional Chinese operas and related performing arts during the turbulent years of the Cultural Revolution? These are questions with no simple answers. None among available answers/interpretations appears to be definitive. All are selective statements formulated with reference to specific intellectual, political, or ideologically positions. None can be simplistically and literally taken as the whole truth.

Among current studies/documents discussing music during the Cultural Revolution years, Dai Jiafang's biography of Yu Huiyong stands alone, and deserves critical reading by all kinds of scholars studying China. I recommend the work for what it is: a wealth of precious information on the *yangbanxi* story, a

sympathetic account of Yu's biography, and a scholarly-literary text that stimulates contemplations on techniques of writing and reading music biographies and histories.

As a corrected and expanded version of a work first published in 1994 in Mainland China, the 2008 Hong Kong edition presents an elegantly written and dramatically structured biography, one that is packed with historically verifiable facts and interpretive insights derived from extensive research and sophisticated analyses. Nevertheless, the work also reads like a good historical narrative/novel of traditional China (*zhanghui xiaoshuo* 章回小说; *huaben* 话本; *yanyi xiaoshuo* 演义小说). The biography begins with a short description of Yu being rushed to a Beijing hospital on August 28 of 1977. He died, despite the doctors' best efforts in the emergency room. I could not put the work down when I got a copy this last summer. I cannot think of any other musicological biography that has a more dramatic beginning, or a more human and musical story. Dai's work is obviously based on years of extensive and meticulous studies of archived documents, many of which register precious data but are not publicly accessible—for example, the doctors' diagnosis of Dai's suicide (p. 3). In the

## Book Review, Continued

afterword of the work, the author reports on the process of his examining all kinds of documents about Yu, and interviewing many of his colleagues. As presented in the Hong Kong edition, however, the work has no footnotes; it does selectively and minimally cite critical sources of his data.

The issue for positivist musicologists/readers is, needless to say, how can one objectively assess Dai's document and its veracity? In particular, how can readers respond to descriptions that cannot be simplistically verified and yet they convincingly portray Yu's creative and emotional being, like those revealed by his intimate family members or colleagues? Dai declares in his afterword that he has never met Yu! Dai writes, however, like he has personally witnessed what and how Yu acted, thought, and talked. For example, Dai presents a dialogue between Yu and his teacher, Chen Mingzhi (陈铭志) in 1958 (?). Their conversation reveals their shared views on the need for Chinese music to adopt polyphony and harmony in order to further develop its expressive range (pp. 113-114). Dai even writes that Chen lit up a cigarette before he confessed to Yu what he had in his mind, and that Yu responded with his eyes brightening with a flash of excitement and understanding. Yu puts the dialogue in quotation marks, but does not cite when and how he heard the words. For literary readers, Dai's presentation reads the way many critical events would/should have happened in daily lives in socialist China of the late 1950s or early 1960s. For positivist historians, the dialogue begs questions of how Dai could have known what he claims to know and how he could deploy this knowledge in writing with such confidence. Facing such fascinating, effective, and intelligible prose, readers can have three obvious choices: examine the author's other publications where his sources are cited; examine other available studies on *yangbanxi* and Yu, and locate the sources; or examine documents in Chinese archives.

Locating and reading every source Dai has examined and used would be a most time consuming and labor intensive task. And I am not sure if everyone would have the expertise to critically and effectively read like Dai did. Most readers, I suspect, would read Dai's work as a conventional biography, and be satisfied with the big picture it portrays. Read in such a way, the work becomes a most revealing narrative on early and mid 20<sup>th</sup> century Chinese music, musical culture, and music personalities. For example, chapter 1 and 2 of Dai's biography vividly show how Yu learned his music

as a young man in Shandong, and as a performer and composer. Dai's report vividly implies how and why Yu mastered so many different styles and compositional techniques of Chinese and Western musics.

The implications are significant, because they point to the ways/processes of mid-20<sup>th</sup> century Chinese music development. Many follow-up questions can be asked. These include, for example, how and why Chinese music and music scholarship developed the way it did, how leading institutions like the Shanghai Conservatory of Music operated in the 1950s and 1960s, and how distinguished Chinese scholars like Yang Yinliu (杨荫浏) and Xia Ye (夏野) learned their music, and developed their theories and interpretations. In general terms, there is no secret that historical, political, and biographic factors converge to propel the Chinese musical development. Distinctively and revealingly, Dai's biography of Yu provides more nuanced answers. In particular, Dai suggests a clear and convincing outline of how Yu developed his theories on the relationship between music and text in Chinese vocal music. However, I find some details in his outline need clarification. For example, Dai reports that Yu strived to formulate new and more advanced theories by consulting western comparative musicology/ethnomusicology, and by learning foreign languages with his eldest daughter (p. 128). Such a fact/claim can be trivial or significant—relationships between music and text constitute a major issue for Chinese composers and scholars, and western inspirations on Yu's theories can be a critical clue on understanding Yu's historical impact.

Tracking Dai's facts/claims, however, is not a routine and simple task; it is an illusive challenge with frustrations of which anyone experienced in writing music biographies and histories would know. Biographical data which reveals how a creative and complex composer-theorist operates may not be verifiable. Oftentimes, the biographical/historical person being portrayed has to be "felt/imagined"—the more the author "knows" him, the more the author can produce a convincing and revealing biography. In other words, the biographer/historian's agency always comes into play. Biographers/historians always intentionally and unintentionally push thin boundaries between fact



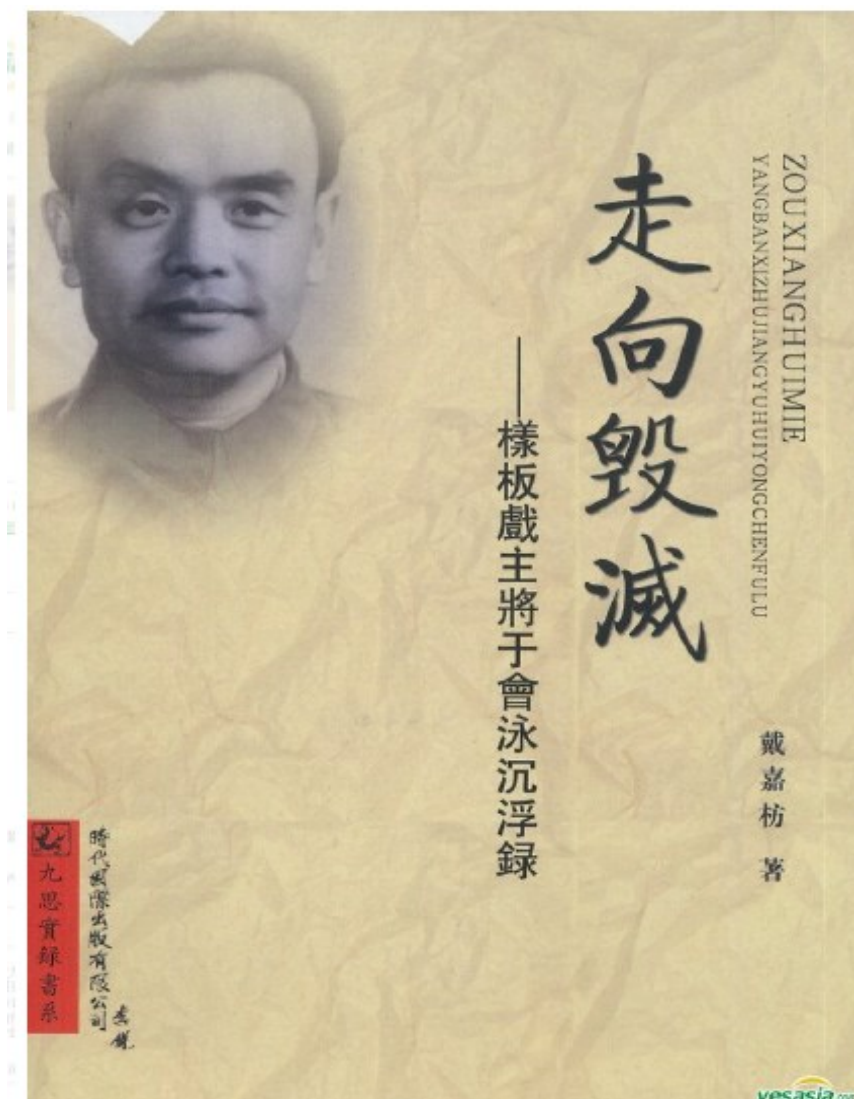
## Book Review, Continued

and fiction to prove a theoretical point, an interpretive insight, or even an ideological position. Should one give Dai the biographer/historian's license to "imagine" the creative genius he portrays, one finds Dai's narrative very revealing and satisfying. One wonders, however, whether such satisfaction comes from a shared cultural-social-ideological stance or from pure academic evidence and reasoning?

For the time being, I can only wonder, because I have neither the expertise nor time to analyze every fascinating statement/report that Dai makes in his biography of Yu. I feel, however, his portrayal of Yu, a creative, psychologically complex, and talented com-

poser-scholar-official caught in an epochal turmoil in China is informative and realistic. This is why I would recommend ACMR readers to study Dai's monograph and reflect on its data and theories. I also hope that someone would be bold enough to translate it into English, so that non-Chinese speaking students interested in 20th century Chinese music would have an inspiring reference. Even if this work will not make the final verdict on Yu Huiyong and his impact on mid 20<sup>th</sup> century Chinese opera, his text would make a good read and an effective launching pad for future studies on creative and influential Chinese musical giants of the recent past.

-Joseph S.C. Lam, University of Michigan



## REMEMBERING FREDRIC LIEBERMAN



**Fredric Lieberman.**

Photo by Daniel M. Neuman

In my senior year as an undergraduate at UC Santa Barbara, under the mentorship of Dolores Hsu I wrote an undergraduate thesis on Chinese instrumental music. Fredric Lieberman's *Chinese Music: An Annotated Bibliography* (Garland, 1975) was an indispensable research tool, and even in this most typically staid type of publication, glimpses of his personality and humor emerged. A few years later, as an M.A. student in the University of Hawai'i ethnomusicology program, I quickly realized that Fred was one of our program's great success stories, due to both his masterful thesis on Japanese composers and his later success in the field of ethnomusicology. As a non-native speaker of Chinese, his achievements as a scholar of Chinese music were particularly inspiring to a haole such as myself.

At one of my first ethnomusicology conferences (either ICTM New York or SEM Tallahassee, both in 1983), Fred had seen my name on the program and introduced himself. His friendly and unpretentious manner took me by surprise, but I later realized that this was simply who he was: almost three decades later, when I was editor of *Ethnomusicology*, his peer reviews were among the most carefully wrought and

encouraging assessments I received; he insisted on revealing his name to the authors, and wrote long essays full of kind words and constructive suggestions for even the most obviously inexperienced writers.

In 1991, when Fred had moved from the University of Washington to UC Santa Cruz, he sent me a long message after reading my enthusiastic review (in the long-defunct online *Ethnomusicology Research Digest*) of Grateful Dead drummer Mickey Hart's *Drumming on the Edge of Magic* (on which Fred had collaborated), and something of an email friendship developed. I saw Fred only sporadically at SEM conferences in subsequent years, but sometime in the 1990s, he invited me to his home in the Santa Cruz mountains when I was passing through the area. At the time, he was deeply involved in his new incarnation as an "expert witness" in musical forensics, and spoke with some pride of his success as a witness in the Paula Abdul intellectual property trial. Drawing on his considerable knowledge of ethnomusicology and sound technology, he was able to prove that the voice on the recordings was indeed her own.

Elsewhere, I described my impression of Fred from that encounter as a seemingly improbable but totally compatible combination of Confucian sage and mad scientist, and he was indeed both of those, among many other things. His annotated translation of the *Mei'an Qinpu (A Chinese Zither Tutor)*; University of Washington, 1983) with the accompanying field recordings of *qin* masters from that school was a landmark achievement, and his biography of Lou Harrison, co-authored with Leta E. Miller (*Lou Harrison*; University of Illinois, 2006), reconnected with his early interest in contemporary composition using Asian instruments and ideas.

Although I did not know him well, and had all too few face-to-face conversations over the years, I always thought of Fred Lieberman as a friend. His brilliant mind and genial spirit will be missed by all of us who were privileged to cross paths with him.

-Larry Witzleben

## Field Report: Return to Wutaishan

Beth Szczepanski, Lewis and Clark College

This past July, I returned to Wutaishan for a brief visit after a seven year absence. In that interval, China hosted the 2008 Summer Olympics and 2009 Wutaishan was inscribed on the UNESCO list of World Heritage Sites. I was curious to see how this heightened international status had impacted life for villagers and monks and nuns, and if it had brought with it any change in the status of the local monastic *shengguan* wind-and-percussion music that had been the topic of my dissertation research.

Change was apparent even before we had arrived in Wutaishan. The white-knuckle, narrow road that used to lead from Beijing to Wutaishan has been replaced with a four-lane highway. Long new tunnels blasted through the mountains reduce the travel time by about two hours. While this is con-

venient, I did rather miss the adrenaline rush of the old route, as well as the opportunities to stop in now-bypassed small villages to buy snacks and knickknacks from locals.

Wutaishan itself has changed, but some things remain surprisingly unchanged. The first obvious change upon arriving in the area was a cavernous new entrance hall that had replaced the relatively simple ticket booth and gate. The walls of this hall are decorated with faux-antique Buddhist frescoes, and the strains of “Auld Lang Syne” waft through the air for visitors’ listening pleasure. Ticket prices have gone up to ¥198. Tickets now include bus fare for the new green buses that toodle from monastery to monastery. The idea is to reduce traffic by requiring visitors to park outside of the central town and ride these buses. It hasn’t worked as well as intend-

The walls of the entrance hall are decorated with faux-antique Buddhist frescoes, and the strains of “Auld Lang Syne” waft through the air.

A recent addition to Wutaishan’s attractions: Camel Rides!





## Field Report, cont.

Of the three monks appearing on the cover of my book, two have returned to lay life.

ed; the road remains rather choked with private cars and the air remains hazy with exhaust fumes.

Once inside Wutaishan proper, modern new facilities dot the landscape. A new exhibition hall features information about the geology, ecology, and history of Wutaishan. It was erected to mark the area's inscription on the UNESCO World Heritage List, and in the four short years since that inscription it has already fallen into a state of neglect and disrepair. The staff of the hall gazed sullenly at us as we perused the interesting but terribly dusty and worn displays. I saw no other visitors. More popular were the sparkling clean new public restrooms. Several of these feature live-in caretakers, and for that reason smell better than almost any other public toilet I have encountered in China. Local businesses have been forced to adopt standardized signage, and many of the locals I knew before have moved to less restrictive areas to do business.

The monasteries themselves seem to be carrying on business as usual. Pilgrims and tourists, apparently undaunted by the rising

prices of admission, continue to pour through temple buildings. Monks continue to perform morning and evening chant services and donor-sponsored rituals. At Pusading, the largest Tibeto-Mongolian monastery in the area, I was lucky to see the monks perform a lengthy ritual accompanied by *shengguayue* as part of their week-long celebration of the anniversary of the Buddha Sakyamuni's first turning of the Wheel of Dharma. The ensemble sounded quite like it did seven years ago, with flashy, wailing *guanzi* leading the way.

Shuxiang si, the site of most of my dissertation research, was relatively quiet for the duration of my visit. Abbot Shi Guoxiang was away, and without an administrative head the monastery was not scheduling many donor-sponsored rituals. In fact, most of the monks were taking advantage of the abbot's absence to neglect their studies of calligraphy, history, and music.

I found Shi Changjing, a relatively studious young monk, practicing calligraphy in the classroom/ritual hall behind the main temple building. He gave me the music-related news of the monastery. The *shengguanyue* ensemble has been adding more tunes to the active

Taihuai town,  
Wutaishan,  
summer 2013



## Field Report, cont.

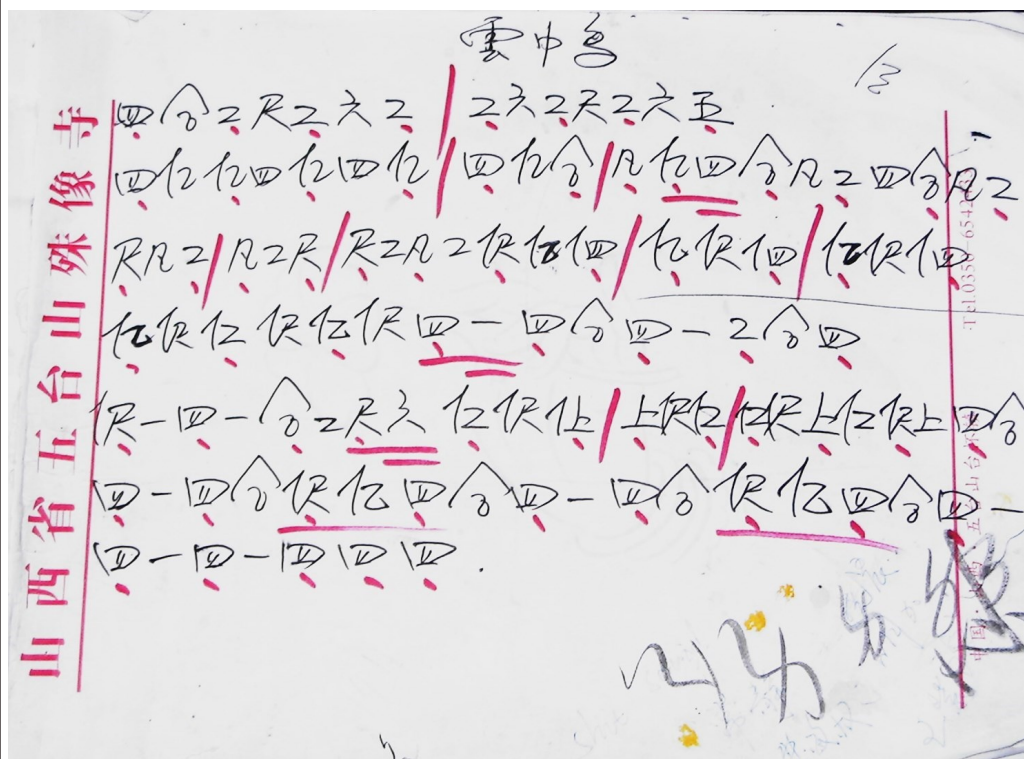
repertoire, though only those that already existed in their *gongche* score collection. Monks have recopied these tunes, and I gained permission to photograph the marked-up rehearsal scores they have been using. Shi Changjing reports that, on a few occasions, elderly monks have visited to teach them these new tunes. Cultural Cadre Han Jun also took Shuxiang si monks to Zhihua si in Beijing to learn about *shengguanyue* there. Shi Changjing expressed that the musical skills of Shuxiang si monks are not high as those of the members of the ensemble at Zhihua si, but he attributes this to the fact that the players at Zhihua si are not actual monks, but professional musicians. While Beijing's *jingyue* is a separate tradition than Wutaishan's *shengguanyue*, it would be fruitful to undertake a comparative study of the current state of those two monastic wind-music practices.

Shi Changjing has also been studying the musical scores himself, though he doesn't play any instruments. On his own, he has discovered that the "ren" stem on the *gongche* notation means a higher octave. When I was studying *gongchepu* at Shuxiang si in 2006, none of the monks teaching me knew the significance of that added stem. It is encouraging that Shi Changjing remains in-

terested in understanding the musical structures of the *shengguanyue* repertoire at Shuxiang si.

Many of the musician-monks I recorded six years ago have not remained so keen. In fact, of the three monks appearing on the cover of my book, *The Instrumental Music of Wutaishan's Buddhist Monasteries: Social and Ritual Contexts*, two have returned to lay life. Shi Changjing explained that most Shuxiang si monks come to the monastery not due to a sense of religious calling, but because their parents can no longer take care of them. Many such monks return to lay life when the opportunity arises.

My visit to Wutaishan was too short to allow me to glean any overarching conclusions about the current state of musical life in the area. It appears that *shengguanyue* remains vital at Pusading, and I heard that it is still used at Nanshan si and Zhenhai si as well. Shuxiang si appears to be expanding its repertoire, though there seems to be some difficulty in retaining the young monks who have learned to play the music. In the coming years, I hope to have the opportunity to spend a bit more time in the area to gain a better sense of how new conditions at Wutaishan have affected local monastic and musical life.



A recently copied score to *Yun Zhong Niao* with rehearsal markings, Shuxiang si, summer 2013.

## THE 42<sup>nd</sup> ICTM WORLD CONFERENCE IN SHANGHAI: A BRIEF REPORT

Mercedes M. Dujunco  
Bard College /Central Conservatory of Music Preparatory School

On July 11, 2013, the week-long 42<sup>nd</sup> World Conference of the International Council for Traditional Music (ICTM), which convened at the Shanghai Conservatory of Music and was attended by approximately 500 delegates from 56 countries, formally ended with a closing ceremony. It is the second time that the ICTM World Conference was held in China, the first time in 2004 in the cities of Fuzhou and Quanzhou in Fujian Province.

The conference in Shanghai saw the largest assembly of ICTM delegates to date, with 491 participants (including panel chairs, discussants, and roundtable participants), approximately close to a hundred of them presenting on topics relating to music cultures in the Chinese-speaking world, including the musics of non-Han ethnic minorities in both the Chinese mainland as well as Taiwan. Presentations were given in either English or Chinese, with simultaneous translation from English to Chinese provided during plenary and other large sessions, and from Chinese to English during the paper sessions.

Further highlighting the music of the host country were four different evening concerts especially organized to enhance the conference's musical atmosphere. The first one, "Silk and Bamboo Music & the Past and Present of Chinese Music on Traditional Instruments," featured solo performances as well as small and big forms of Chinese instrumental ensembles. The second concert featured a special performance of the music and dances of Yunnan Province's non-Han minority groups such as the Yi, Dai, Zhuang, Hani, Limi, Wa, Miao and Tibetan ethnic groups. Entitled "Colorful Clouds of the South," this concert also showcased a performance by a special invited group from Vietnam. This type of international collaboration was in greater evidence during the third concert, "East Asian Night". Performances of Chinese zither music, Korean *sanjo* on the *komungo* and *ajaeng* zithers, Vietnamese *hat cheo*, and Japanese *Tsugaru shamisen* gave the conference a taste of East Asian musical



ICTM Vice President Stephen Wild,  
President Adrienne Kaeppler, and  
Secretary General Svanibor Pettan in Shanghai, 2013



## ICTM Conference Report Continued

traditions. During the second half of the same concert, the symphonic work, *Music from the Tang Dynasty*, commissioned by the Local Arrangements Committee of the conference, showed how a contemporary composer reinvents history and tradition. The fourth and last concert featured performances of popular music in Shanghai during the 1930s and 1940s. Interspersed with spoken commentary, the performance gave the international delegates a chance to listen to echoes of Shanghai's urban music during those periods. At one point, 91-year old Mr. Zheng Deren, the former bandleader of Shanghai's Paramount Jazz Band, conducted the orchestra during the performance of several jazz numbers, reproducing for the audience the popular music of those bygone eras.

The fourth day of the conference was freed up to allow the delegates to join one of four day tours to places within the city or just an hour outside Shanghai. One of the two tours outside the city was to Suzhou and included watching a performance of *Suzhou pingtan* (local storytelling accompanied by a *pipa* and/or *sanxian* player). The other was to Wuzhen, one of several beautiful water towns in the Jiangnan area.

Altogether, the 43<sup>rd</sup> ICTM World Conference was a success. It provided an exhilarating forum wherein both Chinese and international scholars and performers of various

music traditions of the world could get together and engage in a stimulating exchange of ideas, musical sounds and camaraderie. Unlike the previous ICTM conference in Fujian Province nine years ago, this one was more relaxed and delegates felt freer to go out and explore the city on their own. This was the result of convening the meeting in the modern and cosmopolitan city of Shanghai, a very easy city for non-Chinese-speaking delegates to negotiate. Nevertheless, many participants' interests were piqued upon hearing at the closing ceremony that the next ICTM conference in 2015 will be held in Astana, the capital of Kazakhstan. By way of introducing the music of the next host country, a member of the Kazakh delegation performed a vocal piece while accompanying herself on a plucked string instrument. It couldn't have been more different from some of the music in the concerts of the previous days. And therein lies the reason why the ICTM continues to attract delegates to its biannual world conferences and various study groups. The diversity of music cultures studied and showcased is a big draw to scholars. What's more, it is hard to find another music society and conference with a more diverse and inclusive membership.



ICTM  
Conference  
attendees,  
Shanghai 2013



## CURRENT ACMR OFFICERS:

**Lei Ouyang Bryant**  
president, *Skidmore College*

**Charlotte D'Evelyn**  
secretary, *California Institute for the Arts*

**Alan Kagan**  
treasurer, *Univ. of Minnesota, Twin Cities*

**Kim Chow-Morris**  
member-at-large,  
*Ryerson University*

**Adam Kielman**  
student representative,  
*Columbia University*

**Meredith Schweig**  
student representative,  
*MIT*

**Theodore Kwok**  
online editor, *Univ. of Hawai'i, Manoa*

**Alec McLane**  
bibliography editor,  
*Wesleyan University*

**Gloria Wong**  
newsletter editor,  
*Independent scholar*

**Beth Szczepanski**  
newsletter editor,  
*Lewis and Clark College*

## ABOUT ACMR

The Association for Chinese Music Research (ACMR) serves as a forum for the exchange of ideas and information for anyone interested in the scholarly study of Chinese music. Catering mainly though not exclusively to those living in North America, ACMR holds an annual meeting in conjunction with the annual meeting of the Society for Ethnomusicology.

## ACMR Newsletter Back Issues

Back issues of ACMR Newsletters (vol.1, no.1 [1987] to vol.7, no.2 [1994] and vol.14-18 [2008-2012]) and ACMR Reports (vol.8, no.1 [1995] to vol.13 [2000]) are available online at <http://acmr.info/>.

## NEXT ACMR Newsletter

The **ACMR Newsletter** is published twice a year in spring and fall. We encourage ACMR members to submit the following kinds of materials: notices of recent publications and recently completed dissertations or theses, announcements of and reports on scholarly and performing activities, news of institutions and individuals, as well as views and opinions on any matter relevant to ACMR. Please send all materials and enquiries to editor **Gloria Wong** at [gloria.n.wong@gmail.com](mailto:gloria.n.wong@gmail.com).

## Events Calendar

### 2013

Nov. 14-17 The Society for Ethnomusicology (SEM), Indianapolis, IN. <http://www.indiana.edu/~semhome/2013/index.shtml>

Nov. 20-24 American Anthropological Association (AAA), Chicago, IL <http://www.aaanet.org/meetings/>

### 2014

Mar. 27-30 Association for Asian Studies, Philadelphia, PA <http://www.asian-studies.org/conference/>

August 21-24 CHIME, Aarhus University, Denmark <http://www.h-net.org/announce/show.cgi?ID=204292>

Aug 21 to 23 ICTM Music of East Asia Group, Nara University of Education, Japan <https://sites.google.com/site/meanara2014/home>

# ACMR

<http://acmr.info/>